

Pinch - Hitting Oldies Strong

Nat Levy RKO's East'n Sales Mgr.

The shakeup at RKO-Radio has moved Nat Levy, well-known in Canada because as an ex-Torontonian, he began in the business here, up the organization's ladder a couple of rungs. Levy, brother of Jules Levy, now head of Mayfair productions and formerly sales manager of RKO, became eastern

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They're Still After Ascap

American exhibitors are still busy battling Ascap, the royalty-collecting organization for musicians and composers. Last week the society, which is represented in Canada by the Canadian Performing Right Society, filed an answer in the New York Federal Court to anti-trust litigation in-

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Allen, Arthur at Romanelli Funeral

Among the honorary pallbearers at the funeral last week of Luigi Romanelli, famed Canadian musician, was Jule Allen. Jack Arthur and Ben Cronk were active pallbearers. Internment took place in Mount Hope Cemetery, Toronto.

Romanelli, who was 57, died at Murray Bay, Quebec, of a heart attack. He was identified with the motion picture industry as one-time music head of the Allen chain of theatres and a composer of musical accompaniment to silent pictures.

A high Requiem mass was sung at St. Michael's Cathedral for the late violinist and conductor. The cathedral was crowded to the doors. Present were representatives of radio, theatre, government and other fields where Romanelli enjoyed friendships.

Revivals Surprise Exhibs By Boxoffice Power

Many an exhibitor has gotten a surprise out of the continued vitality of old pictures. The boom business of downtown and second-run houses, causing holdovers, has resulted in a product jam, with pictures barely filtering through to sub and final runs. Many exhibs have had to rely on the spot booking of old pictures to mark time and there are few outstanding instances of a box-office interest in these that the scheduled product couldn't

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The Reward Of Virtue

Walter Heim of the Avon, Stratford, in Toronto on business, thought he'd take in the Maple Leaf ball team in action. But what could be nicer, thought Walt, than treating a soldier to the game.

At the Exhibition he reminded himself of a pal from the West stationed there who had never seen a pro ball game. He got him.

The baseball boxoffice, though, saw the soldier and said: "Servicemen free!"

Not to be stumped in his hospitality, Walter loaded the lad in khaki with bacon and eggs, etc.

No Rest

When the 30 per cent tax went on sweets Syd Taube, who handles those vending machines, had to revise the mechanism to take a penny and a nickel instead of just a nickel. In the midst of the revision along came the announcement that the old style nickel is out and the new one would have 12 sides to it. It won't bother pay phones so it may make no difference in vending machines.

Though hectored, Syd is patient and loyal. He's still for the government.

Paramount Capers

Paramount has changed the name of its Technicolor rodeo film about the annual Calgary roundup to "Canadian Capers." Formerly called "Calgary Stampede," it will feature Mary Martin and Dick Powell. It's a musical.

Loew's London Asks Offers

The tug-of-war between the shareholders and the board of directors of Loew's London Theatres Limited, which opened with a legal skirmish in Osgoode Hall, Toronto, resulted in a request for purchase offers printed in the daily papers.

In June Josephine Johnson and

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Walker in Town

Malcolm Walker of the Gaiety, Halifax, was in Toronto last week. He dropped around to see the boys after some business at Ottawa. Walker is prominent among Indie exhibitors in Nova Scotia.

Strashin In

Jack Strashin of the Cameo is headed for the army. His brother, a doctor, is a captain and his brother-in-law, Rabbi Monson, is attached to the forces.

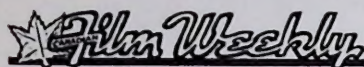
The Voice



Lorne Green who, as the narrator of National Film Board short subjects, owns the best-known voice in Canadian theatres. NFB shorts are distributed in Canada by Columbia as the Canada Carries On series and in the United States and other English-speaking countries by United Artists as part of the World in Action series. Green is a CBC newscaster.

**FOX WILL OFFER
THIRTY 'A' PIX**

Twentieth Century-Fox will offer 30 major productions as part of their 1942-43 schedule, eight of them in Technicolor, Tom Connors has announced. Several of them are reported to be carrying a \$2,000,000 budget.



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Maple Leaves

Canadians have always had an important place in the Hollywood picture from the first days. The Pickfords, Marie Dressler, the Hustons, Walter and John, are but a few of a long list of actors, actresses, writers and technicians who are native products.

Lately Canadian names seem to be coming into prominence in the production field. L. B. Mayer of MGM spent some of his early years in St. John and the Warners came from London. Minor executives seem to be having their day now. Jules Levy, former general sales manager of RKO, who is from Toronto, is head of Mayfair Productions, which turned out "Tight Shoes," "Butch Minds the Baby," "Hellzapoppin'," and the new Abbott and Costello feature, "Pardon My Sarong." His brother, Nat Levy, has just become eastern sales manager for RKO. Recently Mannie Brown, who also started in the film game here, became Buffalo district manager for Paramount.

The Maple Leaves keep fluttering around the Hollywoods and nobody knows where they'll land next.

* * * *

An Idea

In view of the general curiosity about the National Film Board, it might be a good idea if the NFB turned the camera on itself. It just completed a celluloid survey of the CBC and it's said that the post-office will get the next going over.

Backscreen stuff is particularly interesting and the NFB would have much to show the folks about Canada's screen centre and how the money that supports it is spent.

Though the NFB seems to have a no-personal-publicity policy, it shouldn't lack for the human angle. CBC has much of the same policy but The Voice of Action, as the CBC short is called, showed the boys in action without identifying them.

Roly Young did a fine series on the NFB a while back that certainly could stand picturizing. A look at the NFB in action would have much appeal as an addition to its highly-regarded Canada Carries On series.

* * * *

Praise

Saturday Night, famed Canadian organ of opinion, after commenting on "Mrs. Miniver" on its editorial page, went on to say some interesting things about the place of the motion picture in the world of today:

"The cinema is today the most potent agency for influencing the feelings of those vast masses of ordinary, average, sound and fundamentally common-sense people who make up a modern democracy. We have a feeling that all the producers and performers in this beautiful work were conscious that what they were doing was as direct a contribution to the cause of freedom as if they were serving in the battle-line or in the perilous commerce of the deep. Their work is propaganda if you like; but there is the propaganda of lies and the propaganda of deep sincerity, and nobody can doubt to which class this belongs."

Nat Levy RKO's East'n Sales Mgr. Revivals Show Much Strength

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sales manager when Robert Mochrie left that post to become the new general sales manager. The former was eastern district manager.

At the same time Walter E. Branson became western sales manager and Harry Michalson short subjects sales manager.

Nat Levy, in his early 40's, started in the film business here for Universal, being moved to Detroit and later Philadelphia. He joined RKO about 1932, becoming Detroit branch manager, being shifted to Philadelphia in the same capacity. In time he took over the post of district manager for Philadelphia-Washington - Pittsburgh, a position he held for three years. His folks still live in Toronto.

Canada had a powerful contingent at the recent RKO convention in New York city, at which the company announced its strong program for the coming season. Headed by Leo Devanney, Canadian chief, the boys were drawn from right across Canada.

From Toronto, along with Devanney, went Marc Plottel, Toronto branch manager; Harry Decker and H. Miller, salesmen. Leslie Plottel of St. John; manager H. Wolfe and R. Radis, salesman, came from Winnipeg; Calgary manager Joe Macpherson; and Vancouver manager William Jones made up the crew.

The boys came back enthused about the coming season's product.

Remove Canopy from Massey Hall, Toronto

The famed steel canopy in front of Toronto's Massey Hall has been condemned by the city and is being removed. It ran along the full width of the hall. The canopy became corroded after many years and was declared unsafe. In the silent days Massey Hall was the scene of the special showings of some fine pictures. Officials aren't sure of what they'll do to dress the front up again.

Sinclair Around

Andy Sinclair, ex-Emp-U lad, is On the Square on leave from the navy. The popular Lefty looks slicker than he ever did during his days as a pro pugilist and a champ jitterbug.

Complete Theatre Equipment
and Supplies

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ELECTRIC CO.**
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Toronto, Ont.

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match. Generally speaking, old pictures have met satisfactory financial receptions, cooling the exhibs ire while he was cooling his heels.

There are many neighborhoods where pictures arriving on schedule have outdistanced their exploitation and publicity, with the public, not being hepped, showing little curiosity. Older pictures, having been word-of-mouthed and blurred for quite some time, find a waiting and curious public. Though motion pictures are the most popular national amusement, there is a vast market of patronage still untouched. Average admissions during 1940, the 'ast available figures, show that something like 3,000,000 people attended the theatre during that year. Allowing for increased patronage in 1941-42, the result still shows that there are many people to whom each film, no matter how old, is still new, since Canada's population is 11,000,000.

A recent poll on revivals taken by the Motion Picture Research Bureau in New York showed that 90 per cent of the persons questioned would be willing to see old pictures again or go to see old pictures they missed. All the studios devoted some time to checking over old films a while back against the day when war conditions may make them useful. The unusual number of revivals in New York now proves that motion pictures, no matter the age, still command interest.

There are exhibitors who have turned down revivals for newer product of a cheap nature and were sorry afterwards when they saw the sort of business being done with them by competitors.

The strength of top-grade old pictures at the moment is a life-saver for exhibs down the line during the present impasse. One big house in a zone playing a picture there first can hold up the rest, particularly when the exchanges won't or can't relieve the situation. The bigger the house, the bigger the return and even B's are entitled to their day in remunerative situations. The only fly in the ointment, in cases where revivals might provide the answer to a product famine in small houses, is that the exchanges won't spot book to other than their own accounts.

Thus, though the exhib finds himself with cheaper pictures and pleasing patronage, he is limited in his use of them as the answer to his troubles. However, the fact is that many an exhib has had the strawberries and cream forced on him and found himself liking them.

Loew's London Asks Offers

(Continued from Page 1)

Other shareholders took legal steps to prevent the board of directors from disposing of the company's assets. Later meetings of shareholders refused to allow the appointment of an exclusive agent. The question of a sale commission was also a contentious one.

The following ad was published under the heading of "Outstanding Theatre Business for Sale":

Offers will be received for the assets and undertakings (save and except cash on hand and on deposit) of Loew's London Theatres Limited, a Company owning and operating a moving picture theatre known as LOEW'S THEATRE, Municipal Number 194 Dundas Street, in the City of London, Province of Ontario, Canada, particulars of which assets are more fully set forth in the last audited Balance Sheet of the said Company for the year ended the 28th of August, 1941, and consisting generally of land and theatre building and all accessories thereto, built or acquired at a cost of approximately \$475,000.00, and investments, all save as varied in the operation of the business since the said 28th day of August, 1941.

The Vendor is party to the following agreements affecting the above mentioned assets:

(1) An Agreement with Marcus Loew Booking Agency, a New York Corporation, bearing date the 22nd day of September, 1919, and

(2) An Agreement with Marcus Loew's Theatres Limited of Toronto bearing date the 22nd day of September, 1919.

Copies of the Company's last audited Balance Sheet for the year ended 28th of August, 1941, and of the above mentioned Agreements may be inspected at the office of Ivey and Logan, Imperial Bank Building, Richmond Street, London, Canada, Solicitors for the Company herein.

It is pointed out that, while the assets include the goodwill of the said business, the same does not include the right to the use of the name "Loew" or any name similar thereto.

Offers must be in writing and accompanied by a marked cheque to the order of Loew's London Theatres Limited for not less than Fifteen Per Cent of the offered price and delivered to Ivey and Logan, Solicitors for the Company herein, on or before the 14th day of August, 1942, and should specifically state whether the Purchaser will or will not agree to take over the above mentioned contracts and assume all benefits and liabilities thereunder. In case the Purchaser elects to take over the said contracts, indemnification satisfactory to the Vendor must be delivered upon acceptance of offer. In case any offer be not accepted, the marked cheque accompanying the offer will be returned to the maker hereof without interest.

The highest or any offer shall not necessarily be accepted by the Vendor.

DATED this 30th day of July, 1942.

LOEW'S LONDON THEATRES LIMITED

Several offers have been reported in the last few weeks, all of them centering around the sum of \$250,000.



Herald of Tidings Good and Ill

When the film took unto itself sound it brought faces and voices from the related arts into the theatre. The voice of Lorne Green, which has a magnetic influence on the ears of millions of Canadians each night, has become the best known collection of throat sounds in Canadian theatres. But alas, while Lorne's tones command the countryside, he must blush unseen. The visual art doesn't operate for him like it does for Lowell Thomas and others of his ilk, showing them in the act of passing on the latest worries of the world. That's the visual art's loss too, since Lorne is a good-looking fellow.

Not that he minds blushing unseen, either. When a radio commentator makes an error he turns enough colors to make Technicolor look like sepia. This one, it is generally agreed, has a minimum of errors in the tangled verbiage league. And that's after fielding some tricky chances batted his way by international events in faraway and almost unpronounceable places. I'll take even money he can pronounce ettoinshrudllu correctly in two tries.

This backscreen and behind-the-radio routine has accentuated the curiosity about Green. This is growing beyond Canada's fair domain as a result of Dave Coplan's enterprise in selling NFB shorts to the USA and other English-speaking countries. Harriet Ball, publicity chief of CBC, for which Lorne does his nightly news stint, says she can't keep up with the demand for photos and info.

He Ain't No Dope

The Voice isn't just that. This well-built young man with the olive tint has lingered long enough in several halls of learning to carry away some paper evidence of accomplishment. He holds a B.A. from Queen's University and spent two years on a fellowship at the Neighborhood Playhouse in New York. He's an all-arounder, singing somewhat, playing a bit of piano and knocking out the odd chunk of lyrics and liets. Over six feet and weighing 186 pounds, he played intercollegiate basketball and rugby while majoring in French and German—and presiding over the Dramatic Guild.

He's married, doesn't smoke any more and likes what he's doing, though he thought he was going to be a chemical engineer. Born in Ottawa in 1915, he came back there from New York in 1939 and joined the CBC, being transferred later to Toronto as chief announcer.

Green is soft spoken and modest, a real nice fellow whom film folks are always glad to see when he makes one of his occasional excursions to The Square. Canadians will have their first look at him in "The Voice of Action," an NFB short distributed by Columbia as part of the Canada Carries On series, which picturizes the CBC.

Maybe Hollywood will notice him too. More pictures than ever are having narration and this boy certainly has prize pipes.

A New One

Getting a new angle in exploitation is the toughest thing in the world as far as picture business is concerned. When it turns up it usually is a goodwill offering and exceeds anything expected.

The talk of the industry right now is the fact that the Robert Simpson Company, one of Canada's two leading department store chains, saw fit to take a full page ad boosting "Mrs. Miniver." This, as far as anyone knows, is the first time it happened anywhere. It was entirely unsolicited and came as a surprise to Dewey Bloom, MGM's exploitation chief in Canada. It's a tribute to the industry too.

The ad came from Mr. J. C. Porter, advertising manager of Simpson's, who was Dewey's guest at a screening of "Mrs. Miniver." He was touched by the picture and interpreted the feelings of his company and people generally by running the ad in all Toronto papers.

They're Still After Ascap

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stituted by 13 operating companies.

Ascap's reply disclosed that it had taken in \$10,200,000 from film theatres in the last ten years and that its revenue from that source had increased from \$665,500 in 1931 to \$1,199,629. Ascap contended that it take was infinitesimal when compared with the volume of business in theatres during 1941, estimated at \$1,100,000,000.

Ascap revealed that 15,510 theatres in the USA licensed in 1941 paid an average of \$77.39. In 1931 10,910 houses paid an average of \$60.94. The society claims that these rates are ridiculously low and that theatres would have to pay prohibitive costs if they dealt with the individual composers.

Propose Sunday Ball In Toronto

Sunday baseball in Toronto at some future time is not an impossibility. President Peter Campbell of the Toronto Baseball Club is in receipt of a request from a high army officer to investigate its chances.

The military feel that Sunday baseball would aid morale and keep the lads in khaki out of mischief.

If the idea is explored further, there is little doubt that Sunday movies would come under discussion also, since motion pictures have won major recognition as a spiritual stimulant and a means of relaxation.

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Digest of Reviews

RKO

BAMBI

Sizeup: There are many who think that this is Walt Disney's best effort to date. It has been much talked about, since it has been years in the making, and there is certainly a waiting public. It has the same all-ages and all-tastes quality of "Snow White". Disney has gone to the animal world for this one and the result is a feast for the soul through eye appeal and sentiment.

What Goes On: The film is the life of a fawn, his world and his friends. A procession of animals with distinct and appealing personalities are all through the picture against a background of matchless color. For the kids this is a festival, for the older people a treat.

Sizeup: The musical score is grand, the story, taken from a famous children's book, is interesting and the color meets every mood. "Bambi" is an event.

Reviewed Earlier

ACROSS THE PACIFIC (Vitagraph)

Crackerjack follow-up to "Maltese Falcon." Spy stuff. Humphrey Bogart, Mary Astor, Sydney Greenstreet and Keye Luke.

ARE HUSBANDS NECESSARY? (Paramount)

Ripe and prolonged laughter for adults. About a wife with an adolescent mind and a tolerant husband. Wife's nitwitness causes constant trouble but everything turns out okay. Ray Milland, Betty Field, Eugene Pallette, Leif Erikson and Patricia Morison.

ATLANTIC CONVOY (Columbia)

Tight, suspenseful little drama about spies in Iceland that has much to recommend it from a standpoint of timeliness and mystery. Virginia Field, Clifford Severn, John Beal, Victor Kilian and Bruce Bennett.

BEYOND THE BLUE HORIZON (Paramount)

Technicolor escape fare about a jungle search to find proof of inheritance. Dorothy Lamour is a daughter of the wilds and Richard Denning is her loin-skinned sweetheart. Cliffhanger stuff. Walter Abel, Jack Haley, Patricia Morison, Ann Todd and one musical number.

BIG BLOCKADE, THE (Esquire)

Interesting documentary made in England and showing the Ministry of Economic Warfare in action. Leslie Banks, Robert Morley, Michael Redgrave and Will Hay.

BOMBS OVER BURMA (PRC)

Good filler for action fans dealing with a Nazi agent on the Burma Road.

EAGLE SQUADRON (Universal)

Swell picture of Yanks in the RAF with some prize air fight stuff. Robert Stack, Diana Barrymore, John Loder, Leif Erikson, Evelyn Ankers, John Hall, Nigel Bruce, Gladys Cooper and Eddie Albert.

FIRST COMMANDO, THE (Esquire)

A top-grade picture about an Englishman who outwits the Nazis, recovering important machines under their noses and racing them to the coast and safety. Clifford Evans, Constance Cummings and Robert Morley.

FLIGHT LIEUTENANT (Columbia)

Well-played air drama with good names. Glenn Ford is the young flyer son of a disgraced aviator father, Pat O'Brien. The old man kicks off to redeem himself in the eyes of all. Evelyn Keyes, Jonathan Hale, Minor Watson and Frank Puglia.

HOLIDAY INN (Paramount)

Here's a hit. Bing Crosby, Fred Astaire, Marjorie Reynolds, Walter Abel, Louise Beavers and Virginia Dale, along with a swell score by Irving Berlin, make an outstanding musical.

I LIVE ON DANGER (Paramount)

Mighty good B. story of a radio reporter without a conscience until love comes along. Chester Morris, Jean Parker, Roger Pryor, Dick Purcell, Eddie Norris and Elizabeth Risdon.

MEXICAN SPITFIRE SEES A GHOST (RKO)

Lupe Velez and Buddy Rogers, along with Leon Errol, in the seventh of the series. Mobster ingredients.

Reviewed Earlier

MOONLIGHT MASQUERADE (Republic)

Light stuff with a strong share of entertainment. About an oil fortune that goes to Dennis O'Keefe and Jane Frazee if they marry. They do. Jed Prouty, Paul Harvey, Franklin Pangborn and Eddie Foy, Jr.

MAGNIFICENT DOPE, THE

Screamy farce about a dope who falls for the correspondence school racket. Don Ameche, Lynn Bari and Edward Everett Horton.

PRIDE OF THE YANKEES (RKO)

A sure winner with pull for every kind of customer. The story of the late Lou Gehrig, famed baseballer. Gary Cooper, Teresa Wright, Walter Brennan, Babe Ruth and other ex and present baseball stars.

TEN GENTLEMEN FROM WEST POINT (20th Century-Fox)

Military Western full of punch and about the founding of West Point against opposition. Laird Cregar, George Montgomery, Maureen O'Hara, John Sutton, Douglas Dumbrille, Ward Bond and Joe Brown, Jr.

THEY ALL KISSED THE BRIDE (Columbia)

Joan Crawford as a love-proof biz tycoon who gets bitten by Melvyn Douglas. High standard of laugh entertainment. Billie Burke, Allen Jenkins, Roland Young and Helen Parrish.

THIS ABOVE ALL (20th Century Fox)

A fine picture about social conflict, love and war. Tyrone Power, Joan Fontaine, Thomas Mitchell, Phillip Merivale, Gladys Cooper, Sara Allgood and Nigel Bruce.

THIS IS THE ENEMY (Esquire)

Series of Russ shorts strung together to show the trickery and cruelty of the Nazis. It does this in an engrossing and stirring way.

THROUGH DIFFERENT EYES (20th Century-Fox)

Fair murder mystery. There are two confessions to a killing by a third party. Frank Craven, June Walker, Donald Woods, Mary Howard and Jerome Cowan.

TOMBSTONE (Paramount)

A swell western full of shootin' and chasin'. About Wyatt Earp, a good man against bad men. Richard Dix, Don Castle, Frances Gifford, Edgar Buchanan, Clem Bevans, Chris Pin Martin, Victor Jory and Rex Bell. Quite a cast.

TOUGH AS THEY COME (Universal)

The Dead End Kids and the Little Tough Guys make a lively picture. Billy Hallop is a law student who gets innocently into trouble and helps the law. Paul Kelly, Ann Gillis and Helen Parrish.

EXHIBITORS BOOKING ASSOCIATION

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Frank Meyers, Manager

Mrs. Jones Dead Huston's Sister

Mrs. Margaret Huston Jones of 760 Park Avenue, New York, wife of Robert Edmond Jones, the scenic designer, and sister of Walter Huston, the actor, died in Greenwich, Conn. last week at her Summer home on Quaker Ridge, after a long illness. She was born in Toronto, a daughter of the late Mr. and Mrs. Robert Moore Huston.

As a young woman Mrs. Jones studied singing abroad and frequently appeared on the London concert stage in the years just before the first World War, receiving special praise for her interpretations of Debussy and Hugo Wolff. Later she made herself an expert on the speaking voice, and was consulted by actresses of stage and screen.

In 1915 she was married to William T. Carrington, prominent grain broker and music patron, who was president and chief financial backer of the American Opera Company. He died in 1931.

Two years later the former Margaret Y. Huston married Robert Edmond Jones. She was a member of the Colony Club of New York.

Besides her husband and her brother Walter, she leaves another brother, Alexander Huston, a sister, Miss Nan Huston, both of Toronto.

Greenthal Leaves UA For Washington

On request of Donald M. Nelson, War Production Board of the USA chairman, Gradwell Sears, vice president of United Artists, granted leave of absence to Monroe W. Greenthal, director of advertising and publicity. Greenthal will be appointed to the WPB, working thru the Office of Information.

First assignment will be on nationwide salvage and conservation. Greenthal will seek cooperation of the film industry in immediate expansion of this campaign after reporting to Washington, where he will headquarter.

Sears announced the appointment of David E. Weshner to succeed Greenthal.

Paramount's British Commando Film

"The Day Will Dawn," a British-made film about the exploits of commandos in Norway, has been acquired by Paramount for American distribution. Paul Soskin produced the picture in England with Ralph Richardson, Deborah Kerr and Hugh Williams as stars.

ECHOES and REFLECTIONS

CHICAGO SUN

(Warren Brown, sports columnist, in wondering if today's ball players are as great as those of yesterday, introduces his ideas with a movie theme)

Something less than fourscore years ago there appeared on the then silent screen a screamingly funny feature entitled "Tillie's Punctured Romance." Not so very long ago there was a re-run of this number, and it was shown hereabouts.

It seemed in order that the eyes nearing 49 should gaze upon the picture and see what was in it that had seemed so very funny to the eyes of 19.

There had remained through all the years—or so it seemed—a vivid recollection of the early Chaplin, who had not yet taken on the derby hat, the baggy pants, the big shoes, the tuft of moustache and the bamboo cane. He and Marie Dressler, the star when the picture was first shown, had seemed so funny, then.

Well, they don't now.

Understand, please, that ever since I first saw him on the variety stage in "A Night in a Music Hall"—and was able to distinguish him from Billy Reeves, who played the same part in another company—I have gone to Chaplin pictures with two strikes on me, and a sucker for any comical curve he tossed.

Yet this great feature of years gone by didn't seem the least bit funny in the re-run. Indeed, I went away from there wondering what had ever elicited a laugh in the first place.

Not being by any analysis an expert on the affairs of the screen, I looked up our Mr. Wolfe Kaufman, and stated the case.

"Grandpa," he said (and he wasn't kidding), "you're like all the other old guys. You don't allow for the natural improvement of the motion picture. New ideas, new technique, new materials—see what I mean? You go along with it gradually, and you never realize that the old boat has gone, never to be reported in port again."

Baby Dumpling Sues

Seven-year-old film star Larry Simms, who plays the role of "Baby Dumpling" in the "Blondie" series, has brought suit for \$118,000 damages against an alleged radio imitator. "Baby Dumpling" insists that the alleged imitator is depriving him of a valuable "property right"—to wit: "the use of his own natural voice."

NEW YORK TIMES

(Theodore Strauss, in an article called "Prelude to Battle," makes some points about current war films)

Hollywood would do well to find perspectives as large in its treatment of a history no less turbulent, no less heroic. Beside the Russian films in the same genre, Hollywood's productions exploiting our great heroes and traditions seem like costumed charades with protagonists like ninnies; American producers too often forget the fact that to put the breath of life into an epic of the past requires more than periwigs and buckled shoes and sets that cost a fortune. The Soviet directors have gone farther—they have helped to create a heroic conception of himself within the ordinary man, a conception that somehow cannot easily recognize the possibility of defeat. Perhaps in this critical year that counts for something. An epic art can create epic behavior. Who knows how much the spirit articulated in their films has weighed in the balance at the barricades before Leningrad, with the soldiers at Bryansk fighting on long after they knew they were doomed, or in the grim and desperate grandeur of Sevastopol?

PM

(Another aspect of the movies will get new treatment from now on. This letter is just a small part of the growing demand from all races)

Dear Editor:

I was very pleased to read the column Speaking of Movies in PM, July 28. It is high time some agency had the courage to take up the cudgel against the inaccurate portrayals of the American Negro by the Hollywood movie-makers.

As far as the modern Negro is concerned, the Uncle Toms and buffoons are all part of the buried past. There is a rich source of story material based on the Negro's contribution to the economic and cultural growth of this country. As you recently pointed out, modern-day jazz was inspired wholly by the American Negro. The life story of George Washington Carver would make as interesting a movie as the life story of Louis Pasteur.

The time has come for us in America to realize that we cannot have democracy for most of the people all the time, and no democracy for a tenth of the people at any time.

New York Thomas G. Young,
Secretary

Revivals in New York

Algiers—1938 romantic drama; C. Boyer, H. Lamarr, S. Gurie.

Beau Geste—1939 adventure story; G. Cooper, R. Milland.

Brother Rat—1938 comedy; W. Morris and P. Lane.

Cavalcade—1933 drama; C. Brook and D. Wynyard.

Drums—1938 technicolor military melodrama of British India; R. Massey and Sabu.

Duck Soup—1933 farce; Marx Bros.

Ebb Tide—1937 technicolor tale of the South Seas; F. Farmer, O. Homolka.

Gunga Din—1939 melodrama of military British India; C. Grant, D. Fairbanks, Jr., V. McLaglen.

His Girl Friday—1940 comedy; C. Grant, R. Russell.

Hold Back the Dawn—1941 romantic drama; C. Boyer, O. de Havilland, P. Goddard.

I Love You Again—1940 comedy; W. Powell, M. Loy.

Letter of Introduction—1938 comedy; Charlie McCarthy, A. Leeds, A. Menjou.

Man I Married—1940 drama; J. Bennett, F. Lederer, L. Nolan.

Of Human Bondage—1934 drama; L. Howard and B. Davis.

Primrose Path—1940 drama; G. Rogers, J. McCrea.

Things to Come—1936 dramatization of H. G. Wells' prophetic novel of the next World War. R. Massey, Sir Cedric Hardwicke.

Titans of the Deep—1939. Deep sea life; narration by Lowell Thomas.

Tovarich—1937 comedy, C. Boyer, C. Colbert.

Twentieth Century—1934 comedy; C. Lombard, J. Barrymore.

Virginia City—1940 western melodrama; E. Flynn, R. Scott.

Whole Town's Talking—1935 comedy-melodrama; E. G. Robinson and J. Arthur.

Young in Heart—1938 comedy; R. Young and B. Burke.

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New Offices for Fox Executives

Alterations are completed and eleven new offices are ready for the division sales managers of Twentieth Century-Fox and their assistants on the sixth floor of the home office building at 444 West 56th Street. All the sales heads then will have offices adjacent to Vice-president in Charge of World-wide Sales Tom J. Connors instead of on different floors in this building.

Mr. Connors has been in his enlarged quarters several days and the following division managers and sales executives have moved in: William J. Kupper, executive assistant to Mr. Connors; Eastern Division Sales Manager William Sussman; Central Division Sales Manager William C. Gehring, Eugene McEvoy, T. A. Shaw, C. A. Hill, W. J. Clark, E. H. Collins, Martin Moskowitz and Jack Siechelmann.

At the annual exhibit of the House Publications Bureau of National Advertisers held in Chicago, Twentieth Century-Fox house organ "New Dynamo" was singled out for four honors. It was voted the "house publication most in keeping with the new trend of world business," the "most consistently informative from standpoint of material helpful to sales and general promotion of company product," "outstanding news coverage" and "outstanding typography."

"New Dynamo" is the only company journal in the motion picture industry that is used as "text book" by colleges in journalism courses. Eleven such institutions, including Columbia, Missouri and Pennsylvania, regularly use "New Dynamo" as "model of what a commercial house organ should be."

Twentieth Century-Fox acquired rights to "Tampico," screen original by Ladislav Fodor, and plan to use it as the next screen vehicle for French star Jean Gabin, who made his American debut in "Moontide."

Amusement Tax Extended

The 20 per cent federal tax on amusements has been extended to include places that serve beer and wine—if they use entertainers. A few hereabouts have floor shows and these are being dropped.

Most places with orchestras use vocalists, which brings them under the tax. These constitute entertainment, according to the government. Places using orchestras only are not affected. The result is that singers are being let go to avoid the application of the tax.



Contributions to this column will be greatly appreciated from any member of the motion picture industry, from coast to coast, whether he has chain affiliations or is strictly independent.

Address all letters to "What Did You Do?" c/o Film Weekly 21 Dundas Sq., Toronto, Ont.

"REMEMBER Pearl Harbour."

Can we forget? Not if Ralph Tiede of the Century, Trenton, is on the job. Ralph ran the film of the same title. He built a false front with plenty of action and using the good selling title freely. Displayed also was a skunk with a Jap's head. He gave out in advance 1,000 Jap Hunting Licenses, plugging the film, and good for the duration etc. The entire front of the theatre was dressed with flags and bunting which grabbed a lot of notice and created interest. He had a promoted P.A. over marquee with office connections, played Pearl Harbour songs, and "You're a Sap, Mr. Jap," etc., interspersed with plenty of commercial on film and coming hits. For advance Ralph had an 8 x 14 display in lobby which was moved out during playdates. A large co-operative ad was paid for in the daily by a cleaners' firm, plugging the film, on the cleaning up angle. Ralph also had an excellent display of model aeroplanes to boost the sensational angle.

LOYD GURR of the Century Theatre in Hamilton, on "They Flew Alone," had complete window tie-ins with Eaton's, and Mills Hardware. Also part of the windows in at least ten good downtown and main street spots. The Hamilton East Squadron of the Air Cadets paraded to the theatre with their band, and during the intermission a telegram from Anna Neagle was presented to the officer commanding which grabbed a lot of publicity in the local dailies.

FRANK MILEY in the Granada theatre in Napanee, on "No Greater Sin," had a preview on the Friday prior to the opening. All the local health powers were in attendance and the local paper gave full co-operation. He pushed out in the district a large number of window cards and several thousand heralds. He put signs in all the rest rooms, beverage rooms and restaurants drawing attention to the importance of the film. One-sheets were placed in ten surrounding towns and in all the local district factories, with special notices on the bulletin boards etc.

ORILLIA comes forth with two showmen. Les Vicary at the Opera House on "King's Row," covered all the district and towns nearby with window cards. All post offices were covered. He put directional arrow signs around the town and on every road leading to town and 50 snipes plugging the film on windows around the district plugging the film. Also an extra matinee. This all went along with his theatre being dressed up for the occasion. Special newspaper ads drew attention to the first intermission in any film since "Gone With The Wind." On the other hand, Reg. Book of the Geneva, on "Song Of The Islands," came out with a special false front, newspaper ads of a summer atmosphere, two music store tie-ins with the songs, 2,000 co-operative heralds, 50 window cards around the district along with other stunts.

STUART SMART of the Capitol Theatre in Port Hope, in connection with "Hellzapoppin'," advertised well in advance on the screen, in the lobby and the local daily that free safety pins would be supplied to all bursting their buttons from laughter. The entire campaign centered around this angle and Stuart claimed that just in case he did have a supply available. All types of merchants were willing to tie in on a stunt of this nature.

MAX PHILLIPS of the Regent, Sudbury sold "In This Our Life," by using through his entire campaign the sister against sister angle. He had co-operative action from ladies' dress shops for window displays, covered the entire district with attractive window cards, and used a lobby display well in advance of playdates.

STEVE McManus of the Bayview, Toronto, on his all-laugh program, put out 2,000 heralds, talked from the stage for days in advance, stressing the laugh angle. His general idea was to reserve the side aisles for the loud laughers and he played everything up from this angle. His marquee front stressed this point, with the sides playing up the laugh angle and the host of stars.

L. Young, Aherne In Columbia Pic

Loretta Young and Brian Aherne will be co-starred in "The Frightened Stiff," topflight Columbia production based on the American Magazine novelette by Kelley Roos. It will shortly go into work under the direction of Richard Wallace. Sam Bischoff will produce. Miss Young's latest starring pictures for Columbia have been "The Doctor Takes A Wife," "He Stayed For Breakfast," and "Bedtime Story." Brian Aherne is currently co-starring with Rosalind Russell in the Max Gordon production of "My Sister Eileen," now before the cameras under the direction of Alexander Hall.

One of the most eagerly sought roles of the year, that of the ingenue lead opposite Paul Muni, in Columbia's top-bracket picture, "The Commandos," has been drawn by contract-starlet Leslie Brooks. A Titian-haired youngster who only recently signed with Columbia, Miss Brooks won out in competition against numerous young stage and screen players, for this important role in the picture, based on the C. S. Forrester Cosmopolitan Magazine story. Feature players for this timely new drama are Sir Cedric Hardwicke, Barbara Everest, Robert Coote and Ann Carter. Lieutenant-Commander John Farrow, former screen director, now on special leave from the British Navy, is at the directorial helm.

For Theatre Requirements

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Snips and Snaps . . .

Whiffles



Betty Field is a whiffing wife in Paramount's domestic comedy, "Are Husbands Necessary?"

The Bumsteads



Here they are as they appear in Columbia's "Blondie for Victory." The family comprises Penny Singleton, Arthur Lake, Larry Sims and a new addition, Cookie.



Porter Hall, who plays a double-crossing, thieving desperado in Columbia's "The Desperadoes," was elected a deacon of Hollywood Presbyterian Church . . . Rita Hayworth has a big program for next year. She has about a half-dozen pictures ahead of her. The latest is "Knights Without Armor," a story of Yugoslav guerrillas . . . Fox will make the life of Ann Pennington, yesterday's dancing doll, with Betty Grable presenting Ann . . . It seems that Hollywood is about ready to give the women's services their due. Columbia has "Parachute Nurse" and now MGM has cast Joan Crawford, who is coming back strongly, in "Women in Uniform," based on the WAAC.

* * * *

Nelson Eddy and Jeanette MacDonald won't make beautiful music together any more—unless it's under new auspices. Both have left the MGM lot, Miss MacDonald when her contract was up and Eddy with a year to go. They've been on the MGM payroll since 1935. The studio explains that they were being allowed to go because of the lack of suitable story material. Other studios have already bid for each and both . . . Laurel and Hardy, who fell from public esteem, seem to have come back with a bang under the Fox banner. Advance reviews of their new picture, "A-Haunting We Will Go," indicate that it's a scream, besides being novel.

* * * *

Did you see "The Girl from Leningrad?" This picture about Russian nurses was shown for a short while, then withdrawn because the rights had been sold to Hollywood. The cinema city is currently smitten with the idea of making films with Russian backgrounds. So United Artists bought the "Leningrad" rights in order to do a Hollywood remake. Now it's said that MGM has made a big offer for the rights, thinking that it would suit Garbo fine. . . . Paramount will make "Hands of Mercy" as a tribute to the nurses of Bataan. . . . Lynn Bari, in films since 1934, has at last become a star. Fox put her in that class.

* * * *

Bob Hope is supposed to be sensitive about the amount of money he earns. Being easy to talk to, and the other person's money being a common subject of conversation, the Paramount comedian gets many personal questions about his finances. The other day a fan said, "You make a lot of money, don't you?" The annoyed Hope answered, "Yes, I do." "Well," asked the fan, "Why don't you get a haircut?" . . . MGM will make Kipling's "Kim," starring Mickey Rooney . . . Harold Rosson is in Canada in connection with "Corvette," which Universal is filming. It's a tribute to the Canadian navy.

* * * *

George Sanders, the screenie meanie, has been suspended by 20th Century-Fox for refusing to start work on "The Undying Monster." Sanders says he needs a rest after seven months of straight shooting . . . A good-looking player with all-around talent is Joan Woodbury, who should be much closer to stardom than she is. We don't know what's holding her back but it certainly isn't lack of looks and ability . . . Early reports have it that "Pardon My Sarong," Abbott and Costello's latest, is their funniest yet. It's a Mayfair Production, being produced by the ex-Torontonian, Jules Levy . . . "Quota Girl" will be Sonja Henie's first Technicolor effort.

They Didn't Miss . . .



Greer Garson and Walter Pidgeon examine the results of an enemy bombing in this scene from MGM's "Mrs. Miniver."

Hokum-Pocus



Mirth, magic and beauty are the ingredients of "A-Haunting We Will Go," 20th Century-Fox's newest Laurel and Hardy comedy.

Note

Below is a letter sent by Jack Cohn vice-president of Columbia Pictures to employees of the company everywhere. Read it, remember it, paste it up in your theatre or office—or any place where it will do the most good.

On my desk are three objects which have suddenly become important.

The first is a rubber band. The second is a paper clip. The third is a sheet of paper.

Three apparently trivial things. Trivial? A year from now a rubber band may well have become a museum piece because commerce will know it no more until the war is won.

Consider the paper clip. Made of steel, it is now a precious metal. Clips come a 100 to the box which weighs three ounces. We have approximately 1,106 employees in the Home Office and Branches. If each employee wastes but one clip a day, the result is the absolute loss of three tons of steel per year. THREE TONS of steel would make a lot of machine-guns.

A sheet of paper certainly seems unimportant, but if each member of our Home Office and Branches were to waste only one sheet a day it would amount to approximately 3,500 pounds per year—one and three-fourths tons—a year. That much paper would make a lot of ammunition containers.

These three items symbolize a vast list of other materials which, through thoughtlessness and carelessness, are wasted without any regard for the needs which exist for their use for war purposes. For this reason a wasteful person is our enemy's most valuable ally.

It is just as important to guard against the waste of intangible things, such as unnecessary telephone calls, or allowing an electric light bulb to burn unnecessarily, or sending a telegram when Air Mail would serve the purpose, or using Air Mail when ordinary mail would prove just as good.

Each of these things represents a squandering of material which may well cost us tons of commodities sorely needed for war work, or hours of man power required to produce these commodities.

I stress all this because so many of us think of the war only in terms of battle-ships, tanks, guns, we think of it in terms of Bonds and Savings Stamps, but our soldiers and sailors would be helpless unless they were adequately equipped with the fighting tools necessary for the job which lies before them.

That is why every man and woman in this organization should take a deep and personal interest in the conservation of even so small an item as a pin. Our slogan should be, "We also serve by guarding against waste."